

THAMES TELEVISION LIMITED
BROOM ROAD
Teddington
MIDDLESEX

977-3252

C A M E R A S C R I P T

VTP/THS/5023

C A L L A N (5)

PROD.NO. 35005

"I NEVER WANTED THE JOB"

by
John Kershaw

Story Editor
GEORGE MARKSTEIN

Designed by
PETER LE PAGE

Produced by
REGINALD COLLIN

Directed by
JIM GODDARD

STUDIO TWO, TEDDINGTON

CAMERA REHEARSALS: Thursday, 30 December, 1971 (10.00 - 19.30)
 Friday, 31 December, 1971 (10.30)

VTP: Friday, 31 December, 1971 (15.15 - 19.15)

TRANSMISSION: t.b.a.

DURATION: 51.00" + 2 commercial breaks

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STRICTLY FORBIDDEN

CALLAN (5)"I NEVER WANTED THE JOB"CAST LIST

Callan	EDWARD WOODWARD	
Lonely	RUSSELL HUNTER	
Meres	ANTHONY VALENTINE	
Hunter	WILLIAM SQUIRE	
Abbott	WILLIAM MARLOW	
Steve	PAUL ANGELIS	
Sunshine	MICHAEL DEACON	
Tina	CLEC SYLVESTRE	
Albert	RON PEMBER	
Det. Sergeant	FRANK CODA	
Det. Constable.....	FRANK JARVIS	
Driver	PETER HUTCHINS	(OB only)
Fred	ROBERT GRANCE	
Harold	JOHN LEVENE	
Dollar	VAL MUSETTI	(OB only)

EXTRAS (from Associated Plays & Players - Tel: 437-3118)

Taxi drivers	Alex Hood
	Ronald Nunnery
Charladies	Vera Hill
	Eileen Brady

(all called Friday, 31 December only, at 10.00 am)

VTR/TLS/5023

PROD. NO. 35005

PRODUCTION AND TECHNICAL TEAM

Floor Manager.....	JOHN LOPES
Production Assistant	EDNA FINE
Stage Manager	MARY LEWIS
Assistant Floor Manager	PATRICK VANCE
Call Boy	
Costume Supervisor.....	AMBER GARLAND
Make-Up Supervisor.....	LAURA BRADISH
Operations Supervisor	JOHN EVELEIGH
Lighting Director.....	N. RICHARDS
Sound Supervisor.....	MIKE PONTIN
Senior Cameraman	ROY EASTON
Vision Mixer.....	KEN PRICE
Racks	BILL MARLEY
Grams	JULIAN FORD
Graphic Designer	RUTH BRIBRAM

CAMERA REHEARSAL SCHEDULE

Thursday, 30 December, 1971

Camera Rehearsal	10.00 - 13.15
Lunch Break	13.15 - 14.15
Camera Rehearsal	14.15 - 19.30
Tech. Ops. Supper Break	19.30 - 20.30
(NB. VTR Available to view OB Inserts - 18.00 - 19.00)	

Friday, 31 December, 1971

Line Up and Make Up	09.30 - 10.30
Camera Rehearsal	10.30 - 13.30
Lunch Break	13.30 - 14.30
Line Up and Make Up	14.30 - 15.15
VTR	15.15 - 19.15
Technical Clear	19.15 - 19.30
Tech. Ops. Supper Break	19.30 - 20.30

"I NEVER WANTED THE JOB"CALLAN (5)SCENE BREAKDOWN

<u>SCENE NO.</u>	<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAIMS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
	TELECINE THAMES symbol and opening titles		TO BE RECORDED AT A LATER DATE				
	<u>OB INSERT (1)</u> Ext. Street	DAY 1 SAT am	Lonely Dollar Tina Sunshine Steve	-	SOT	-	1
2.	CAB-DRIVERS' HUT	DAY 3 Mon. 10.20 am	Albert Harold Fred Lonely 2 Extras Newscaster vo	1 A 2 A	A 1 SPX GRAMS	1 - 11	3 - 4
			TAPE RUN (1)				
3.	CALLAN'S ROOM	DAY 3 Mon. am	Callan Lonely	1 C 2 B 3 A/B	B 1	12 - 44	5 - 9
			TAPE RUN (2)				
4.	HUNTER'S OFFICE	DAY 3 Mon. pm	Hunter Callan Meres	1 D 2 C/D 3 C	C 1	45 - 67	10 - 13
			TAPE RUN (3)				
5.	CUT						
6.	<u>OB INSERT (2)</u> Garage	DAY 3 Mon. pm	Lonely Sunshine Steve	-	SOT	-	14-16
	SLIDE End of Part One	-	-	-	Grams	-	16
			FIRST COMMERCIAL				
	SLIDE Part Two	-	-	-	Grams	-	17

SCENE BREAKDOWN (contd.)

-2-

<u>SCENE NO.</u>	<u>SET</u>	<u>TITLE</u>	<u>CHARACTERS</u>	<u>CLIP</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
7.	CAB-DRIVERS' HUT	DAY 4 Tues. pm	Albert Lonely Det. Serg. Det. Cons.	1 B 2 A 3 D	A 1 B 2	68 - 109	17-22
			TAPE RUN (4)				
8.	EXT. CALLAN'S ROOM	DAY 4 Tues. eve.	Callan Lonely	1 E	A 2 B 1 C 2	110	23
9.	CALLAN'S ROOM	ditto	Callan Lonely	1 G 2 B 3 B/C	A 3 B 1 C 2	111 - 131	23-27
			TAPE RUN (5)				
10.	ABBOTT'S CLUB	DAY 4 Tues. eve.	Abbott Sunshine Steve Tina	1 F 2 E 3 E/F 4 A	B 3 C 3	132 - 158	27-32
			TAPE STOP (1)				
11.	HUNTER'S OFFICE	DAY 5 Wed. am.	Hunter Callan Meres	1 D 2 DD 3 C	B 4 C 1	159 - 180	33-36
			TAPE RUN (5)A				
12.	<u>OB INSERT (3)</u> Garage	DAY 5 Wed. am.	Meres	-	SOT	-	37
13.	CALLAN'S ROOM	DAY 5 Wed. 5.00pm	Meres Callan Lonely Sunshine Steve	1 C 2 B 3 B/F	A 3 B 1	181 - 201	38-42
	SLIDE End of Part Two	-	-	-	GRAMS	-	42
			<u>SECOND COMMERCIAL</u>				
	SLIDE Part Three	-	-	-	GRAMS	-	43

CALLAN (5)"I NEVER WANTED THE JOB"ACT ONEOPENING TITLE SEQUENCE TO BE RECORDED
AT A LATER DATE - WHEN READYFADE UPTELECINE (35 mm./16 mm. d-h)S.O.F.THAMES SYMPOL into
opening title film

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EDWARD WOODWARD
in
"I NEVER WANTED THE JOB"
by
John Kershaw

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*

with
RUSSELL HUNTER
WILLIAM SQUIRE
and
ANTHONY VALENTINE

*

*

*

CAM.1 POS.A - CAB-DRIVERS' HUT
CAM.2 POS.A - ditto
CAM.3 POS.A - CALLAN'S ROOM

HE. NOT BEING RUN IN TO STUDIO RECORDING.

1. EXT. STREET. DAY ONE. SAT. AM. OB.

HIGH SHOT OF A WHITE JAGUAR PARKING
IN A SMALL LAY-BY. TWO MEN SIT, AND
WAIT. THEY SEE A TAXI APPROACHING,
FROM BEHIND. THEY MAKE READY.

THE TAXI STOPS. A COUPLE GET OUT,
THE MAN RATHER DRUNK.

THE TWO WAITING MEN, SUNSHINE AND STEVE,
ARE OUT OF THE JAGUAR IN A FLASH: STEVE
CARRIES A SAWN-OFF SHOTGUN. HE SHOUTS:

STEVE: Dollar!

THE GIRL RUNS TOWARDS THE JAGUAR: THE
MAN WITH HER TURNS: SHOTS RING OUT:
BLOOD EXPLODES ON HIS CHEST AND HE FALLS.

SUNSHINE AND STEVE BUNDLE THE GIRL INTO
THE JAGUAR AND IT ROARS AWAY.

THE CAB DRIVER, - IT IS LONELY - STARES
IN HORROR AT THE DEAD BODY LYING IN A
POOL OF BLOOD. HE'S GOING TO GET OUT
OF HERE, FAST.

END OF OB INSERT ONE

STUDIO RECORDING STARTS HERE

- | | | | | | |
|----|-----|--|---|--|--|
| 1. | 1 A | MWS, Albert b/g.
buttering bread;
bottle and crust set
f/g. | 2. | <u>INT. CAB-DRIVERS' HUT. DAY THREE.</u>
<u>MONDAY, 10.20 am.</u> | BOOM
A 1 |
| | | | | | GRAMS
Traffic
Radio
music
(post-
dub) |
| 2. | 2 A | 2-s Fred/Harold

Sauce bottle o-o-focus
f/g. | <p><u>FRED:</u> It says 'ere, the coppers
aren't sure it <u>is</u> a gang murder</p> <p><u>HAROLD:</u> Course it is.</p> <p><u>FRED:</u> 'E was known to 'ave bin wiv
a woman, it says.
"Scotland Yard is anxious to trace a
taxi-driver who is believed to have
picked up the couple"</p> <p><u>HAROLD:</u> Go on. It's gang war, all
right; I knew 'im, din' I? Proper
villain 'e was. Right crook. Tell
'em mile orff. If you arsk me, bloody
Abbott's got 'im. That's what.</p> | | |
| 3. | 1 A | MS Lonely as he
enters | | | |
| 4. | 2 A | A/B

PAN Fred up as he
rises, and into 2-s
with Lonely | <p style="text-align: right;">/OPEN L-h FLAT</p> <p><u>FRED:</u> 'Ow's it goin' mate? Bit
Monday mornin' ?</p> | | |
| 5. | 1 A | Tight 2-s Lonely/
Fred | | | |
| 6. | 2 A | MS Harold, as he
'noshes' away | <p><u>LOVELY:</u> Cuppa char, please Albert.</p> | | |

GRAMS
Pre-
recorder
News-
caster

On 6. on 2

BOOM
A 1

NEWSCASTER: (V.O.)
the Employment Secretary said it was
encouraging news. The gang-land
murder. (VOLUME TURNED UP) Police
have confirmed that the man shot in
Ealing on Saturday was Edward George
Dollar, for some years known in London's
underworld as "The Chairman". /

GRAMS

7. 1 A
MS Albert Dollar was thought to control a multi-
million pound vice empire. He had
spent twenty-three of his forty-seven
years in prison. / Police are anxious
8. 2 A
MS Harold A/B to trace a woman seen with Dollar in the
West End, some hours before the shooting.
It is believed she may have been used by
a rival gang as a decoy. They would also
like to interview the / taxi-driver who
9. 1 A Transistor Big L.f/g.
Lonely b/g. dropped Dollar and the woman in Park
Avenue, Ealing. It is thought he could
be of considerable assistance in their
enquiries. The weather. A shallow
depression is approaching the British Isles
Isles from the Atlantic /
10. 2 A (after Lonely has gone)
(reaction)
MCU Harold
11. 1 A
MCU Albert

TAPE RUN (1)

/CAM.1 TO POS.C - CALLAN'S ROOM/
/CAM.2 TO POS.B - CALLAN'S ROOM/

On TAPE RUN

BOOP
B 1

3. INT. CALLAN'S ROOM. DAY THREE.
MONDAY am.

12. 2 B
MWS; back of sofa
bottom of frame

13. 1 C (on cue)
MS Callan

/KNOCK AT DOOR

CALLAN: Who is it?

LONELY: (v.o.) Me, Mr. Callan.

PAN LEFT TO RIGHT
TO DOOR

CALLAN: Hang about.

Then 2-s at door,
Callan/Lonely

LONELY: (v.o.) Mr. Callan!

When Callan breaks
PAN HIM LEFT to
sideboard

14. 3 A (thru open kitchen dr.) CALLAN: What's up? /
MCU Lonely

LONELY: Nothing, Mr. Callan.

CALLAN: That'll be the day. What you
done?

15. 2 B LONELY: Nothing. Honest! /
MS Callan

/CAM.3 TO POS.B

CALLAN: Look, mate, if you've got
something to tell me, get on with it.
Let's have a little clean air. Do
you mind?

16. 3 B
MCU Lonely A/B

On 16. on 3

BOOF
B 1

LONELY: It's these gangsters, Mr.
Callan.

CALLAN: Oh, yes!

LONELY: It was me. Mr. Callan.
It's in the paper. This bloke,
Dollar, something. /

17. 2 B
MS Callan A/B

CALLAN: Ted Dollar? /

18. 3 B
MCU Lonely A/B

LONELY: 'Im that was shot, Saturday. /

19. 2 B
2-s Callan/Lonely
(Lonely R. of frame)

CALLAN: What about him?

LONELY: It says the police is anxious
to talk to the cab driver. It was on
the radio and all.

20. 3 B
MCU Lonely

CALLAN: So? /

21. 2 B
MCU Callan

LONELY: It's me they want. /

22. 3 B
CU Lonely

CALLAN: You? /

LONELY: -I drove 'im to Ealing. 'Im
and the girl. /

23. 2 B
2-s Callan/Lonely

Callan pushes
Lonely down into
the seat

On 23. on 2

BOOK
B 1

24. 3 B CALLAN: You little what
High angle CU happened? (HE SITS) /
Lonely
25. 1 C LONELY: They was just a fare, Mr.
CU Callan Callan. /
26. 2 B CALLAN: Go on. /
2-s A/B
- LONELY: She gives me the address,
and I drove 'em there. That's all.
27. 3 B CALLAN: I warned you. /
High angle CU
Lonely A/B
28. 1 C LONELY: Yeh, Mr. Callan, but what'm
CU Callan I going to do? /
- CALLAN: What did I tell you?
- LONELY: Mr. Callan
29. 3 B CALLAN: What-did-I-tell-you? /
CU Lonely A/B
30. 1 C LONELY: Please, Mr. Callan. I need
BCU Callan help. /
31. 3 B CALLAN: You know what you've got
BCU Lonely yourself into? /

On 31. on 3

BOOM
B 1

32. 1 C LONELY: You told me all about getting
fourteen years, but they can't give me
fourteen years for driving a cab
BCU Callan A/B

33. 3 B CALLAN: You may pray for fourteen years
before you're through.
BCU Lonely A/B

34. 1 C LONELY: Mr. Callan! 'Ere, they
couldn't do anything to me, could they?
BCU Callan A/B

35. 3 B CALLAN: What did you see?
BCU Lonely A/B

36. 1 C LONELY: Nothing. I don't see nothing!
BCU Callan A/B

CALLAN: Did anybody get your number?

LONELY: Oh, no.

37. 3 B CALLAN: How do you know they didn't?
BCU Lonely A/B

38. 1 C LONELY: I told you nobody saw me.
BCU Callan A/B

/CAM.3 TO POS.A

39. 2 B CALLAN: Oh, for God's sake.
2-s A/B

Listen, Lonely. They know you exist.
It's just a matter of finding your stupid
face, that's all.

40. 3 A
MS Lonely
PAN him RIGHT
to LEFT

On 40. on 3

BOOM
B 1

41. 2 B LONELY: Oh, Gawd.
2-s, Callan L.
Lonely R.

CALLAN: You could have been spotted
from a window, mate. Anything.
Somebody will trace you sooner or later.
Bound to. Then I'll really be in it.

LONELY: If I go to the law, they'll ask
questions.

CALLAN: Of course they'll ask questions.

LONELY: I don't want to lose me licence,
do I?

42. 3 A CALLAN: You could lose more than that,
CU Lonely if you're not careful.

43. 1 C LONELY: Those fellas - they're killers,
CU Callan Mr. Callan.

44. 3 A (reaction) CALLAN: Well, you should know.
CU Lonely A/B

TAPE RUN (2)

/CAM.1 TO POS.D - HUNTER'S OFFICE/
/CAM.2 TO POS.C - ditto/
/CAM.3 TO POS.C - ditto/

On TAPE RUN

BOOM
C 1

45. 1 D
2-s, o/s Hunter
R. f/g. Callan
enters L.of frame.

4. INT. HUNTER'S OFFICE. DAY THREE.
MONDAY, PM.

HUNTER: I sent for you an hour ago,
Callan.

CALLAN: Yes. Sir.

HUNTER: Where've you been?

46. 3 C (reaction)
MCU Hunter

CALLAN: Confession.

47. 1 D
MCU Callan

HUNTER: There's a time and place,
Callan.

48. 3 C
2-s, o/s Callan.
Big L.f/g. Hunter
R. b/g.

CALLAN: Yes, sir.

HUNTER: What have you to confess,
that I don't know about?

CALLAN: With respect, sir, it's
personal.

49. 1 D
MCU Callan A/B

HUNTER: Forget it. This is
business.

50. 3 C
2-s A/B

CALLAN: I'll try to remember. Sir.

On 50. on 3

BOOM
C 1

PED DOWN as
Callan sits

HUNTER: Sit down. We'll have
Meres in. He knows as much about it
as I do. (INTERCOM) Send
Meres in, will you?

51. 1 D
MCU Callan A/B

52. 3 C
2-s A/B CALLAN: What's it about?

HUNTER: Patience. You're not a
fisherman, Callan?

CALLAN: No, sir.

HUNTER: Should be. It breeds habits
of peace and patience in those who
practice it. Izaak Walton.

53. 1 D
MCU Callan A/B

54. 2 C
MS Callan L.o.f. CALLAN: Oh, yes!

Meres enters door,
R.o.f.

CRAB LEFT as Meres
enters; Callan
goes out of frame
Left

Develop into 2-s
with Hunter
(NOW ON POS.2D)

HUNTER: Meres!

MERES: Sir.

HUNTER: Sit down, will you. I was
about to tell Callan here about Thursday
evening, but I thought you could fill in
the background. It was your contact, I
think.....

Coming to 1.

On 54. on 2

ROOM
C 1

55. 1 D MCU Callan A/B MERES: Ah, yes. Well, sir. You see, David old son, somebody has a bit of a phobia. There's a flap on at Luton Airport. /

56. 2 D 2-s Meres/Hunter A/B CALLAN: Could you translate? /

57. 1 D MCU Callan A/B MERES: It's supposed to be Griffiths, old boy. /

58. 3 C MS Hunter CALLAN: Griffiths? But he's only a small-time courier. /

59. 1 D MCU Callan A/B HUNTER: So Special Branch are pulling him in for a chat. /

CALLAN: And what do we do?

HUNTER: Nothing. Just observe.

60. 2 D 2-s A/B CALLAN: Doing nothing isn't my job. Sir. /

61. 1 D MCU Callan A/B MERES: . The point is, old boy, it may not be Griffiths. /

On 61. on 1

BCOM
C 1

62. 3 C CU Hunter CALLAN: Look, this is bloody office-boy stuff. Sir. /

HUNTER: You work, Callan, as you are told.

CALLAN: But, sir ...

63. 2 D MS Meres HUNTER: That is my decision, Callan. /

64. 1 D MCU Callan A/B MERES: The thing is, old boy /

65. 3 C CU Hunter A/E CALLAN: For God's sake, don't you start /

66. 1 D MCU Callan A/B HUNTER: Right. /

67. 3 C CU Hunter CALLAN: Sorry, sir. /

SCENE 5. CUT.

TAPE RUN (3)

OB. NEXT - NOT BEING RUN IN
ON TO 'END OF PART ONE' SLIDE

FR. LOT FILM WE IN TO STUDIO RECORDING

6. INT. GARAGE. DAY THREE. MONDAY PM.
OR.

LONELY REVERSES TAXI INTO GARAGE. GETS OUT. A NOISE MAKES HIM TURN. SUNSHINE APPEARS FROM BEHIND ONE CAR, STEVE FROM BEHIND ANOTHER.

LONELY: 'ere!

STEVE: A word, friend. Just wanted to let you know, titch, there's no need to go running to the coppers. Right?

LONELY: Coppers?

STEVE: That's it.

LONELY: Nothing to do with me, mister. I never saw nothin'. Honest.

STEVE: He says he never saw nothing.

SUNSHINE: Nothing of what?

STEVE: My mate says, nothing of what? Eh? Eh?

LONELY: Nothin' of nothin'.

LONELY: You wanna be careful, you do.

STEVE: Careful, son?

LONELY: That's not my cab.

STEVE: He say's it's not his cab, Sunshine.

OB Continued

LONELY It belongs to a friend of mine.

SUNSHINE: Do it really.

SUNSHINE SMASHES WINDSCREEN.

LONELY: He won't be very pleased if you muck it up.

STEVE: You haven't mucked it up too much have you, Sunshine.

LONELY: He'll smash you, that's what he'll do.

SUNSHINE
/FINSHES OFF THE WINDSCREEN COMPLETELY

LONELY: I've seen him smash bigger blokes than you.

STEVE: What a pity he isn't here to look after you, titch.

SUNSHINE: You and this big "Friend of yours. Just keep out of sight for a few weeks. Right!

STEVE: Especially out of sight of the law.

SUNSHINE: You was at 'ome all Saturday, if they ask. * With your missus.

OB Continued

On OB INSERT

LONELY: I ain't got a missus.

STEVE: OH, what a shame. Isn't that
a shame, Sunshine. Then you'd better
bloody find somebody you was with,
little man.

LONELY: Yeh, yeh, I will, Yeh.

SUNSHINE: Don't forget.

SUNSHINE THROWS THE HAMMER INTO
DRIVER'S SEAT THROUGH THE BROKEN
WINDSCREEN.

STEVE: Tell your friend, any time;
okay?

THEY GO, LEAVING LONELY DRAPED
ACROSS THE BONNET OF THE TAXI, WHERE
THEY FLUNG HIM.

END OF INSERT TWO

SLIDE

'END OF PART ONE'

Held for .10"

GRAMS

Series
theme
music
(post-
dub)
Fade
Sound

FIRST COMMERCIAL BREAK

CALLAN (5)

"I NEVER WANTED THE JOB"ACT TWO

CAM.1 POS.B - CAB-DRIVERS' HUT
CAM.2 POS.A - ditto
CAM.3 POS.D - ditto
CAM.4 POS.A - ABBOTT'S CLUB

FADE UP
SLIDE

Part Two

GRAMS
Theme
music
(post-dub)

7. INT. CAB DRIVERS' HUT. DAY FOUR.
TUESDAY, pm.

BOOMS
A 1
B 2

68. 2 A
MWS, sauce bottles
and cruet set f/g.

Lonely enters l.o.f.

69. 3 D (on cue)
MS Albert, pouring
milk into cups

As we hear sliding
door move, Albert
reacts

/CAM.2 TO POS.D

70. 2 D
3-s, Albert exiting R.
2 'cops' enter centre

CRAB RIGHT as they
move to the counter

71. 3 D DET. SERGEANT: C.I.D.
MCU Albert - the
back of his head

72. 2 D
A/B

On 72. on 2

BOOKS

A 1

B 2

73. 3 D MCU Albert DET. SERGEANT: (contd.) We're making enquiries in connection with the shooting of Edward George Dollar.
74. 2 D B-s A/B ALBERT: Oh, yeh!
75. 3 D (no reaction) MCU Albert DET. SERGEANT: We want to talk to the bloke who drove the cab.
76. 2 D 2-s A/B DET. CONSTABLE: He must have seen
- ALBERT: Yeh!
77. 3 D MCU Albert A/B DET. SERGEANT: We've made all the usual appeals, asking him to come forward, but, so far, nothing doing. You haven't heard anything I suppose.
78. 2 D 2-s A/B ALBERT: No.
79. 3 D MCU Albert A/B DET. SERGEANT: We'll find him, of course, in the end; even if it means asking every bloomin' cabby in London.
80. 2 D 2-s A/B ALBERT: I've 'eard nothin'.

On 80. on 2

BOOMS
A 1
B 2

81. 3 D MCU Albert A/B DET. SERGEANT: Yes. Well, early days yet!

SHOTS
82,83
CUT

84. 2 D 2-s A/B ALBERT: Two cups of tea, is it?

DET. SERGEANT: Fancy a tea, Jim?

85. 3 D MCU Milk jug, as Albert slaps it on the table DET. CONSTABLE: Yea. Ta.

PAN UP to his face

86. 2 D 2-s A/B

DET. SERGEANT: Thanks very much.

DET. CONSTABLE: Just the job, mate.

87. 3 D Albert A/B Tai

88. 2 D 2-s A/B ALBERT: Take you a while, won't it?

DET. SERGEANT: That's how it goes. Bit hard on the old patience, sometimes.

Coming to 3

On 88. on 2

BOOTS
A 1
B 2

DET. CONSTABLE: And the flippin' feet!

DET. SERGEANT: You can say that, again. Anyway If any of your lads come up with some information, doesn't matter how small, I'd be very grateful.

89. 3 D
Albert A/B

90. 2 D
2-s A/B ALBERT: Wouldn't tell me.

91. 3 D
MS Det. Cons.

PAN him RIGHT to
LEFT as he crosses
to Lonely

PAN him DOWN as he
sits

92. 2 D
MCU Lonely DET. CONSTABLE: How about you?

93. 1 B
MS Det. Serg. LONELY: Me?

94. 2 D
MCU Lonely A/B DET. SERGEANT: Heard anything on the grape-vine?

95. 1 B
MS Det. Serg. A/B LONELY: No. Nothin'. I 'ent 'eard nothin'.

96. 3 D
MS Det. Cons. DET. SERGEANT: We've got one clue. Very little. But it's a start. Someone saw Ted Dollar getting into a cab with a woman, in Mayfair.

On 96. or 3

ROOMS
A 1
B 2

97. 1 B MS Albert DET. CONSTABLE: Thinks it was an H-registration with a 5 somewhere in the numbers.
98. 2 D MS Det. Serg. ALBERT: I only make the tea an' that.
99. 1 B MS Det. Cons. DET. SERGEANT: Yes. Sure. Of course. Still. You never know.
100. 2 D MCU Lonely DET. CONSTABLE: Your cab outside, mate?
101. 1 B Det. Serg. LONELY: No. No. J's in the dock.
- ZOOM TRACK HIM
as he moves
forward
- DET. CONSTABLE: What's up?
- LONELY: Oh, er
102. 3 D 2-s Lonely, L.o.f.
Det.Cons. R.o.f.
Det.Serg. Centre DET. SERGEANT: Had a smash, have you?
- LONELY: No. Yeh! Got smashed up a bit.
- DET. CONSTABLE: Driving it Saturday, were you?
- Coming to 1.

On 102. on 3

ROOMS
A 1
R 2

103. 1 B LONELY: No. No. Had a day off.
MCU Albert

104. 2 D ALBERT: You was in 'ere.
MCU Lonely

105. 3 D LONELY: It's handy, en' it? I only
live just and I like the grub.
Group shot, as
end of 102.

DET. SERG: Thanks. Find you in
here again, can ve sir, if we need to?

As Det. Serg.
breaks Right,
PAN with HIM
to 2-S with
Det. Cons.

LONELY: Yeh! Oh, yeh! You will.

106. 1 B DET. SERGEANT: You will give us a buzz.
MS Albert If anything turns up.

107. 3 D (as Det.Cons.exits)
Hold on Det. Serg.
Then PAN him RIGHT
into 2-s with
Albert

* then LEFT again
to door

DET. CONSTABLE: Thanks, mate.* If
you hear anything!

108. 2 D (as Det.Serg. exits)
(reaction) CU Lonely

109. 1 B
MCU Albert

ALBERT SHAVES HIS HEAD

On TUE PUN

CAM.1 TO POS.E - EXT. CALLAN'S ROOM
CAM.2 TO POS.B - CALLAN'S ROOM
CAM.3 TO POS.B - ditto

110. 1 E MS, Lonely standing in frame

Lonely ducks round corner out of sight

Callan enters frame R.

Lonely re-appears

8. INT. PASSAGE OUTSIDE CALLAN'S ROOM. DAY 4. TUESDAY EVENING.

FOOTSTEPS APPROACHING

CALLAN: Where the bloody hell have you been? I've been trying to get you

LONELY: Sorry, Mr. Callan

CALLAN: Where've you been ?

LONELY: Waiting for you.

111. 2 B (as he enters) MS Callan,

PAN him RIGHT to LEFT thru kitchen door. extreme L. of frame

9. INT. CALLAN'S ROOM. (Continuous time)

CALLAN: Don't just stand there, mate. Shut the door.

Coming to 3

LONELY: Ta!

BOOMS
A 2
B 1
C 2

BOOM
A repos
to Pos.
3.

On 111 on 2

ROOFS
A 3
B 1
C 2

End shot with
Callan framed
in kitchen door-
way

112. 3 B MS Lonely CALLAN: I've got a job tomorrow.
Need picking up.
113. 2 B MS Callan A/B LONELY: Will it keep me late, Mr.
Callan? I was going to ask for the
day off.
114. 3 B CU Lonely CALLAN: I'm sorry about that. Why?
You got a bird?
- LONELY: No, Mr. Callan. I can't.
Me cab's bust.
- CALLAN: What do you mean, bust?
115. 2 B MCU Callan LONELY: It got itself damaged.
116. 3 B CU Lonely CALLAN: It got itself damaged.
You've had a smash, have you?
117. 2 B MS Callan LONELY: No. Not me. I never
did it.
118. 3 B CU Lonely A/B CALLAN: Who did then. Sit down.
What happened?

On 118. or 3

FOCUS
A 3
B 1
C 2

119. 2 F
MS Callan
PAN him back and
forth as he moves

LONELY: It's these fellers,
wan' it? /

CALLAN: Go on.
I'm no mind-reader. Now. What's
it about?

LONELY: It's the murder.

120. 3 B
CU Lonely A/B

CALLAN: That I guessed.

LONELY: I don't know who to tell
anything anymore. /

121. 1 C
MCU Callan

ZOOM TRACK him fwd.
as he comes to
Lonely
/CAM. 3 TO C

CALLAN: You can tell me. As long as
you don't talk to anybody else. /

122. 3 C
BCU Lonely

LONELY: Of course not. Nobody knows
about you, Mr. Callan. I haven't said
nothin' to nobody about you. /

123. 1 C
Callan
Continue to Tighten

CALLAN: If you had mate, nobody
would know much about you for long.
That's a promise. /

124. 3 C (reaction)
Lonely

125. 2 B
MS Callan

126. 3 C
MS Lonely

On 126. or 3

PAGE
A 3
B 1
C 2

PAN him UP as
he rises

LONELY: I'd better be going now,
Mr.

PAN him DOWN as
he sits

CALLAN: Sit down .

127. 1 C

MS Callan

You're stupid, mate,
aren't you? Who smashed up your
cab?

/CAM.3 BACK TO
POS.B

LONELY: These blokes. They was
waiting at the garage this morning,
when I went back to clean the cab. I
reckon they was the ones. Did this
shootin'.

PAN him into 2-s
as he hands
Lonely the coffee

CALLAN: You didn't recognise them?

LONELY: No, but they said I wasn't
to go nowhere near the coppers.

CALLAN: I don't know about you, mate.
I really don't. /

128. 3 B

MCU Lonely

LONELY: They said I wasn't to talk
to nobody. Just like you. /

129. 1 C

CU Callan

CALLAN: And smashed up cab up, just
to remind you. /

130. 3 B

MCU Lonely

4/9

On 130. or 3

BOOMS
A 3
B 1
C 2

LOWERY: Yeh, that's it. That's
what they said. What shall I do, Mr.
Callan? / Well, you'll have to tell me.
Well, it's your fault. I
never asked to be a caddy.

131. 1 C (reaction)
CU Callan A/B

TAPE RUN (5)

CAM.1 TO POS.F - ABBOTT'S CLUB/
CAM.2 TO POS.E - ditto
CAM.3 TO POS.E - ditto
CAM.4 ON POS.A - ditto

132. 1 F
CU Abbott, pouring
drinks

10. INT. ABBOTT'S CLUB. DAY 4.
TUESDAY EVENING

BOOMS
B 2
C 3

ABBOTT: You're pig thick, Steve,
aren't you?

133. 3 E
Group shot
Abbott R. f/g.
Steve & Sunshine,
with Tina's back
L. of f.

STEVE: It wasn't just me

ABBOTT: I told you to trace the
bastard; measure him up. Not
advertise yourselves.

STEVE: It was obvious the kind of
bloke he is

134. 4 A
2-s Abbott/Tina
/CAM.3 TO POS.F

On 134. on 4

BOOTS
B 3
C 3

ABBOTT: If he's got any guts he's
round chatting up the law now.

STEVE: No.

ABBOTT: You're not even sure it was
him.

135. 3 F
2-s Steve/Sunshine

SUNSHINE: 'Course it was.

136. 4 A
2-s Abbott/Tina A/B

ABBOTT: So, who's this other geezer
then?

137. 1 F
MCU Steve

STEVE: I don't know, do I?

138. 3 F
MCU Sunshine

SUNSHINE: He's nothing. A bluff.
He was trying to put us off.

139. 4 A
2-s Abbott/Tina A/B

ABBOTT: Yes?

STEVE: Yes.

Coming to 3

On 139. on 4

BOOKS
B 3
C 3

140. 3 F
MCU Steve

ABBOTT: And what if he wasn't? What if there is another bloke? You know what that means? It means there's at least two of them now; witnesses, informants, whatever you like. The law can use them. And will. Two. And there shouldn't have been one. /

141. 2 E
M. 2-s Abbott/Tina

STEVE: Look, Mr. Abbott, he was a sweaty little cabby. He obviously knew what we was on about. Okay, so the cab don't belong to him. There's nothing unusual about that. He was driving it all right. /

TINA: It does sound like him, Dick.

ABBOTT: How tall was he?

TINA: Who?

ABBOTT: Who the hell are we talking about? The cabby? How tall was he?

142. 1 F
Tight o/s 2-s
Abbott R.f/g.
Tina L.b/g.

TINA: I don't know /

On 142. on 1

BOOKS
B 3
C 3

ABBOTT: But you tell me it sounds
like him. You're worse than they are ...

TINA: Look, Dick, all I said was
the bloke who drove us was little.
I'm sure.

ABBOTT: And that's good enough, is it?

TINA: Oh, come on. It doesn't matter
whether it was him or his mate. They've
got the message.

ABBOTT: Yes, they've got the message
loud and clear, haven't they? They
know how it was done, where it was done,
who did it

143. 3 F
MCU Steve

144. 4 A
MS Abbott
PAN him RIGHT to
LEFT as he breaks

STEVE: He probably never saw

ABBOTT: My last word before you went,
I said 'no shooting 'till the cab's
out of sight'

Coming to 3.

On 144. on 4

FOCKS
B 3
C 3

STEVE: It was the way it happened....

145. 3 F ABBOTT: You had plenty of time...
CU Sunshine

146. 1 F (reaction) SUNSHINE: Tina got out the wrong place.
CU Abbott

147. 2 F
CU Tina

148. 3 F TINA: Not true, Dick.
CU Sunshine

149. 1 F SUNSHINE: It bloody is.
CU Abbott

150. 4 A ABBOTT: Shut up.
MS Abbott

PAN him RIGHT
as he breaks
into 2-s with
Tina

ABBOTT: (CONTD.) Alright. Get out and
find him again.

SUNSHINE: The cabby?

ABBOTT: Get him to take you to this
friend.....

Coming to 1.

On 150. on 4

BOOKS
B 3
C 3

STEVE: You're joking.

151. 1 F (reaction) ABBOTT: Then do both of them.
CU Steve

152. 3 F (reaction)
CU Sunshine

153. 2 E
CU Tina

TINA: But you don't even know if he's
told.... /

154. 4 A
MS Abbott

ABBOTT: I don't know anything. /

155. 1 F
MS Steve

PAN him UP
as he rises

STEVE: Oh yeh! It's us, isn't it?
Not you, Abbott. We're the one's who'll
cop it - not you.

ABBOTT: That's right.

STEVE: As far as I'm concerned, you can
forget it. Look, Dollar's one thing but...

156. 2 E
MCU Dollar

ZOOM TRACK IN
as he comes
fwd. to Steve

ABBOTT: I said, find your cabby and
his friend. Get rid of both of them.
Otherwise you'll be finding yourself
winding up where Dollar is all right.

157. 1 F (reaction)
CU Steve

158. 3 F (reaction)
CU Sunshine

TAPE STOP (1)

On TAP STOP

CAM. 1 TO POS.D - HUNTER'S OFFICE /
CAM.2 TO POS.DD - ditto

159. 2 DD
2-s, Callan/Hunter
 Callan's profile
 L.of f.

11. INT. HUNTER'S OFFICE. DAY 5.
WEDNESDAY AM.

ROOMS
 B 4
C 1

HUNTER: Sixty pounds. You're out
 of your mind, Callan.

CALLAN: It's the windscreen, mainly,
 sir. Two headlamps. Bit of paint-
 work here and there. Nothing much

HUNTER: If your little friend smashed
 the damn thing, don't tell me. What
 sort of accident was it?

CALLAN: Not too clear about that, sir.

160. 1 D (reaction)
MCU Callan

HUNTER: Pity it wasn't fatal.

161. 2 DD
2-s A/B

CALLAN: Yes, sir. The
 damage, sir.

On 161. on 2

BOOKS
B 4
C 1

HUNTER: Callan, he may be a friend
of yours, but he's had an accident;
he must fill in the proper form, in
the proper way. Don't bother me
with it.

162. 1 D
MCU Callan A/B

CALLAN: I wouldn't bother you with
it, but I do need a chitty for
repairs, that's all.

163. 2 DD
2-s A/B

164. 1 D
MCU Callan A/B HUNTER: That is all.

On 164, or 1

BOY'S
B A
C 1

CALLAN: It was one of those
unfortunate things that no-one can claim
about. I mean, if your missus left the
car outside a shop and someone smashed
into it and drove off /

165. 3 C
o/s Tight 2-s

HUNTER: Is that what happened?

CALLAN: No. Sir.

166. 1 D
MCU Callan A/B HUNTER: Are the police involved? /

167. 3 C
2-s A/B CALLAN: Not really. /

HUNTER: Callan, that's not really an
answer. /

168. 1 D
MCU Callan A/B

CALLAN: What I mean, sir, they haven't
got his name or address or anything. /

169. 3 C
2-s A/D

HUNTER: The day they do, he may have
that fatal accident. /

170. 1 D
MCU Callan A/B

171. 3 C
BCU Hunter CALLAN: It wasn't his fault this time. /

HUNTER: I don't care. If he breaks
cover, you're both finished. So sort
it out. /

172. 1 D
BCU Callan

173. 2 DD
MS Callan CALLAN: Yes, sir. /

PAN him to door

174. 3 C
CU Hunter

HUNTER: Callan.

On 174. on 3

PAGES
F 4
C 1

CALLAN: Sir?

175. 1 D (reaction) HUNTER: Was it really an accident?
MCU Callan

He exits

CALLAN EXITS

176. 3 C (as Meres enters) HUNTER: (contd.) Liz, send in Meres.
MS Hunter (KNOCK) Yeh?

177. 1 D
MS Meres

ZOOM TRACK him
as he comes fwd.

MERES: Sir?

HUNTER: Our MCF appears to have met
with an accident.

MERES: Oh,
you mean Lonely's little bus.

178. 3 C
MCU Hunter

HUNTER: I'd like to know exactly what
sort of accident.

179. 1 D
MCU Meres

180. 3 C MERES: Is Lonely hurt?
MCU Hunter A/B

HUNTER: Not yet.

TAPE RUN (5)

/CAM.1 TO POS.C - CALLAN'S ROOM/
/CAM.2 TO POS.B - CALLAN'S ROOM/
/CAM.3 TO POS.B - CALLAN'S ROOM/

OB INSERT NEXT. NOT BEING RUN IN

ON TO SCENE 1. PAGE 38.

OB INSERT - NOT BEING RUN IN TO STUDIO RECORDING

SCENE

12. GARAGE. DAY 5, WEDNESDAY, am.

MERES ENTERS GARAGE, LOOKING ROUND.
HE SPOTS LONELY'S CAR AND CROSSES
TO IT.

HE TAKES IN THE BROKEN HEADLAMPS, HE
PEERS THROUGH THE SHATTERED WINDSCREEN.
AND HE SEES THE HEAVY HAMMER LYING ON
THE DRIVER'S SEAT - WHERE STEVE CAST
IT.

MERES TURNS, AND THOUGHTFULLY LEAVES
THE GARAGE.

END OF OB INSERT 3

On TAPE RUN

BOOMS
A 3
B 1

181. 3 B
MWS, sofa f/g.
across the bottom
of frame

As Callan enters
frame Left, with
tray, CRAB RIGHT
and TIGHTEN, to
give 2-s when
they are seated
at table
(NOW ON POS.3FF)

13. INT. CALLAN'S ROOM. DAY 5.
WEDNESDAY, 5.00 pm.

MERES: You know, David, I've always
admired your taste.

CALLAN: You said that before.

MERES: I have. I'm sure I have.
I hear our friend Lonely has had an
accident.

CALLAN: Forget it.

MERES: And so has the shiny new MCF you
dreamt up in your one glorious day.

CALLAN: Toby, I said forget it.

MERES: You must have been out of your
mind

Shot
182.
Cut

CALLAN: Belt up

MERES: Giving him that job. Involving
the silly little bastard in section business.

183. 1 C
NCU Callan
FAST /CAM.3 BACK TO B

On 183. on 1

BOO'S
A 3
B 1

184. 3 F MS Meres A/B CALLAN: He is not involved.

185. 1 C MCU Callan A/B MERES: He comes damn near it, sometimes.

186. 3 B 2-s Callan/Meres A/B CALLAN: Just leave him to me. Right?

CRABRIGHT to
maintain 2-s
as Meres rises
and breaks L.
(BACK ON 3FF)

MERES: Alright. Your funeral, David old boy. He'll probably drive you to it one day, too. If anything's left of the cab. I have been told to pick you up tomorrow. Half seven alright? Do you know, David, this is really rather good.

187. 1 C MS Callan

PAN WITH HIM
as he picks up
tray and goes
into the
kitchen

CALLAN: I don't feel like Luton.

MERES: You know they also serve who only stand and wait.

188. 3 FF MS Meres CALLAN: You feel like wasting your time tomorrow night?

PAN HIM as he
breaks

MERES: Not really. But the Governor says jump. So I'm jumping. I must go. Half seven? Where?

Coming to 1.

On 186. on 3

ROOMS
A 3
F 1

CALLAN: At the garage. .

189. 1 C MERES: Garage? /
MS Callan

190. 3 FF (reaction) CALLAN: Lonely's place. /
MCU Meres

HOLD STATIC FRAME

191. 1 C MERES: Oh, Lonely's place. Goodnight,
David. (HE GOES)
MS Callan

ZOOM TRACK and
CRAB Callan to
door. He puts
chain on.
Follow him as
he then goes
back into kitchen

/KNOCK AT DOOR

CALLAN: Who is it?

ZOOM TRACK
Callan and
CRAB as he comes
forward to the
door

LONELY: (V.O.) Me, Mr. Callan.

CALLAN: I said I'd see you there.

LONELY: (V.O.) Can I come in, Mr.
Callan?

CALLAN: It's five o'clock, mate. I
said seven.

LONELY: (V.O.) Can I come in, Mr.
Callan? Please.

Coming to 3

On 191. on 1

FOCUS
A 3
B 1

192. 3 FF CALLAN: It's open.
MS Lonely
ZOOM TRACK him
back FAST, as he
rockets thru the
door
193. 1 C
MS Callan, as he
shuts the door on
the hand and gun
CALLAN: (contd.) Come on.
194. 2 B
CU the hand,
sticking thru
the door with
the gun.
195. 1 C (as the gun drops)
MS Callan, as he
clubs Steve to the
floor
196. 3 FF (as Steve is hit)
MS Steve

ZOOM TRACK him
fwd. to table
197. 1 C
MS Callan, as
he threatens Sunshine,
who is outside the
door
198. 2 B
MS Sunshine, as
he comes through
the door with
his hands up

PAN LEFT and
CRAB RIGHT, to
develop into
group shot

On 198. on 2

DOCKS
A 3
F 1

199. 3 FF
CU Callan

CALLAN (contd.)

Who are your

200. 1 C
MCU Lonely

friends?

LONELY:

They made me bring 'em, Mr.

201. 2 FF (reaction)
CU Callan

Callan.

NEW SCENE

As directed

13A. HUNTER'S OFFICE. DAY 5. WED pm.

MERES: It's no accident, sir.

HUNTER: Go on.

MERES: Somebody's smashed up the cab deliberately. Windscreen, headlamps. Very effective.

HUNTER: Who did it?

MERES: Perhaps Callan knows.

HUNTER: Where did it happen?

MERES: In the garage.

HUNTER: Some sort of personal thing.
Lonely's got himself into?

MERES: Personal, sir? If it's anything to do with Lonely, it's to do with Callan.

HUNTER: I take your point. I'm getting a little tired of our friend Lonely.

Continued.

NEW SCENE (contd.)

As directed

MERES: If I can be of any help?

HUNTER: For Lonely's sake, I hope not.
Alright.

MERES: Yes, sir.

HUNTER: Meres.

MERES: Sir?

HUNTER: But I'll bear it in mind.

SLIDE

'END OF PART ONE'

GRAMS

Theme
Music
(post-dub)

Hold for .10"

Fade sound

SECOND COMMERCIAL BREAK

CALLAN (5)"I NEVER WANTED THE JOB"ACT THREE

CAM.1 POS.F - ABBOTT'S CLUB
CAM.2 POS.FF - ditto
CAM.3 POS.G - ditto
CAM.4 POS.B - ditto

FADE UP SLIDE			GRAMS
	'PART THREE'		Theme music (post dub)
202.	4 B MS door It blasts open	14. INT. ABBOTT'S CLUB. DAY 5. <u>WEDNESDAY, evening.</u>	BOOMS A 4 B 5 C 3
203.	3 G (as door blasts open) Tight 2-s Abbott/ Tina		
204.	2 FF CU Callan		
		CALLAN: I've brought your friends home, before they get into trouble.	
205.	3 G 2-s Abbott/Tina A/B		
206.	2 FF CU Callan A/B	ABBOTT: Who the hell are you?	
		CALLAN: What's in there?	
207.	3 G 2-s A/B	Come on. Come on.	

On 207. on 3

FOOT
A 4
B 5
C 3

208. 4 B TINA: The linen cupboard.

Ground shot
Steve/Sunshine/
Callan

As they break,
CRAB LEFT and
PAN RIGHT
(NOW ON POS.4C)

CALLAN: Just what I need.

Come on. In there.

/CAM.2 TO POS.E
/CAM.3 TO POS.F

Come on. Come on. Inside.

Do you mind?

As Callan swings
round from the door

209. 2 E Tight MS Abbott

210. 4 C ABBOTT: Glasses. Join me ? No?
CU Callan

CALLAN: Stay where you are, Miss.

..... Please.

211. 2 E Mid 2-s Abbott/
Tina

ABBOTT: Well, then What's
the deal?

212. 4 C CU Callan A/B

CALLAN: There's no deal.

ABBOTT: What then?

213. 2 E 2-s A/B
CALLAN: Lay off. That's all.

On 213. on 2

FOCUS
A 4
B 5
C 3

ABBOTT: I take it you mean your
cabby friend?

CALLAN: Right.

ABBOTT: He's very fortunate.
If I can't accept?

214. 4 C
MS Callan, as he
upturns table

CALLAN KICKS OVER TABLE

215. 2 E
CU Abbott

CALLAN: I think you'd better.

216. 3 F
CU Callan

ABBOTT: That's a threat, is it?

217. 2 E
MS Abbott

CALLAN: No. That is a promise.

218. 4 C
MS Callan A/B

ABBOTT: What'll you do? Call in
the Law?

219. 2 E
MS Abbott A/B

CALLAN: The law can look after its
own business. Abbott. This is
personal.

220. 4 C
MS Callan A/B

ABBOTT: Ah!

On 220. on 4

ROOMS
A 4
B 5
C 3

221. 2 E MS Tina
CALLAN: You touch that driver, and
I'll touch you, mate. Hard.

222. 4 C CU Callan
TINA: What's so special about your
little 'friend' ? Are you queer for
him?

223. 2 E
2-s, Abbot L.o.f.
Tina P.o.f.
CALLAN: No, darling, but with
scrubbers like you around, it's a
wonder we're not all bent.

ABBOTT: She's a gas. She's single-
tracked.

CALLAN: I'd rather you sat down,
Miss. (HE KICKS TABLE OVER)
Please.

224. 4 C MS Callan
PAN her RIGHT to
LEFT as she moves
to sit down

225. 2 E 2-s A/B
ABBOTT: He's got good manners, I'll
say that for him.

226. 4 C MS Callan A/B

227. 2 E 2-s A/B
CALLAN: Come on. Move.

On 227. on 2

ROOMS
A 4
B 5
C 3

But now Tina
crosses into
L. of frame,
leaving Abbott
on R.

228. 3 F
MS Callan

CALLAN: I want to see your hands
at all times.

ABBOTT: I think you've been reading
too many paperbacks, laddy.

229. 2 E
MS Abbott

CALLAN: Your boys should read a few
more. If they can read.

ABBOTT: Why don't you sit down a
minute.

CALLAN: No thanks.

ABBOTT: Please yourself. You a
gambler?

CALLAN: No.

230. 4 C
MCU Callan

ABBOTT: You took a risk coming here!

231. 2 E
MS Abbott A/B

CALLAN: With those two?

On 231. on 2

ROOMS
A 4
B 5
C 3

ABBOTT: There could be others.

232. 2 E CALLAN: There could be. /
CU Abbott

233. 4 C ABBOTT: I don't like strangers
MCU Callan A/B breaking into my place. /

234. 2 E CALLAN: That's mutual then, mate,
CU Abbott A/B isn't it? We have that in common. /
/CAM.4 TO POS. B

235. 3 F ABBOTT: Nor do I like cocky little
CU Callan runts trying to muscle-in. /

236. 2 E CALLAN: I wouldn't want anything of
CU Abbott A/B yours, mate. The dirt comes off on
your fingers. /

237. 3 F ABBOTT: It would give me a great deal
CU Callan A/B of pleasure to cut you down to size. /

238. 2 E CALLAN: All by yourself?
Now. Sit down, and place your hands
on the top of the bar, where I can see
them. Sit down. Please. /
o/s 2-s
Callan's R. arm and gun
trained on Abbott

On 235. on 2

POCKS
A 4
B 5
C 3

CRAB RIGHT.

Callan turns the
gun on Tina

TINA: Dick, please.

239. 3 F
CU Callan

240. 2 F
MS Abbott
as he complies

241. 3 F
CU Callan A/B

242. 2 E CALLAN: Good. /
MS Abbott A/B

/CAM.3 TO POS.E

ABBOTT: What are you after?

CALLAN: I've told you.

ABBOTT: You want a job? You
offering me protection? Is that
it?

243. 1 F
Group shot,
Callan's back
Big L. f/g.

/CAM.2 TO POS.G

CRAB LEFT,
maintaining
2-s

CALLAN: You can look after yourself.

244. 2 G ABBOTT: Money? /
MCU Callan

CALLAN: Some people, Abbott, want
nothing out of life except to be
left alone. Right! That's what I
want. And I want it for my mate.

Coming to 3

On 24/ on 2

ROOMS
A 4
B 5
C 3

ABBOTT: I don't believe it.

245. 3 E

MS Abbott

Part of Callan

L. f/g.

CALLAN: That's your problem. /

ABBOTT: Why should a man like you try to take me on? Not because of some cab-driver. Don't tell me that. Not because of some crummy little mug who hasn't the guts to go to the law. Come on. You know who I am. You must know what I am. /

246. 2 G

2-s Abbott/Callan

Abbott I.o.f.

CALLAN: I know, mate.

ABBOTT: I'm a businessman with no friends and a thousand enemies. Tough bastards, most of them.

CALLAN: Oh, come on. You're making me cry.

ABBOTT: You know why? Because that's the way I want it. But you walk in, waving that thing around, demanding that I lay off your seedy little friend; someone who couldn't possibly be worth the risks you're running

Coming to 3.

On 246, on 2

BOWS

1 4

B 5

C 3

CALLAN: That's up to me, isn't it?

ABBOTT: I just don't believe you.
It doesn't add up. There's something
more to it. I want to know what.

CALLAN: Let's say, I've got a different
set of values.

247. 3 E
MS Abbott

ABBOTT: Don't come the morals. They
don't fit.

248. 4 R
MCU Callan

FAST
/CAM. 3 TO G

CALLAN: I've told you what I want.
Leave it at that.

249. 3 G
CU Abbott

ABBOTT: You think you can walk out
with an undertaking that I won't
touch you?

250. 4 B
MCU Callan

CALLAN: Something like that. Yes.

251. 3 G
CU Abbott

ABBOTT: You'd better just understand;
neither of you will ever stand up in
court to speak against me.

252. 4 B
CU Callan

On 252. on 4

ROOM
1 4
B 5
C 3

PAST
/CAM.3 TO W

CALLAN: Who needs us, Abbott,
to tell them about you?

253. 3 F (as Callan leaves fr.)
2-s. Tina L.o.f.
Abbott R.o.f.

TINA: Who's he, for God's
sake? *

*ZOOM IN to
CU Abbott

ABBOTT: I don't know. Whoever
he is, he won't be for long. That
I promise you.

TAPE RUN (6)

CAM.1 TO POS.D - HUNTER'S OFFICE
CAM.2 TO POS.DD - ditto
CAM.3 TO POS.C - ditto

254. 2 DD
Low angle 2-s.
Callan L.o.f.

15. INT. HUNTER'S OFFICE.
DAY 6. THURSDAY, am.

ROOM
C 1

HUNTER: I don't like liars.

CALLAN: I wasn't lying.

HUNTER: What do you call it, then?

Coming to 3.

On 25A, on 2

FOIA
C 1

CALLAN: Not telling.

HUNTER: I am told everything.

255. 3 C CALLAN: This is a private matter.. /
2-s o/s
Callan L.o.f.
Hunter R.o.f.

HUNTER: Which seems to be threatening
the security of the Section.

CALLAN: I will deal with that.

255^A. 1 D HUNTER: Your friend Lohely didn't
have an accident. /
MS Callan

256. 3 C CALLAN: No sir. /
2-s A/B

257. 1 D HUNTER: What happened was deliberate. /
MS Callan A/B

258. 3 C CALLAN: Yes sir. /
2-s A/B

259. 1 D HUNTER: Right. Who did it? /
MS Callan A/B

260. 3 C CALLAN: I've sorted it out. /
MCU Hunter

261. 1 D HUNTER: Who did it, Callan? /
MS Callan A/B

On 261, on 3

BOOK
C 1

262. 3 C CU Hunter CALLAN: Nobody you need worry about. /

263. 1 D CU Callan HUNTER: I am not worried about them. But you'd better be worried about Lonely. You brought him in to the affair. Make sure you don't have to take him out. /

264. 3 C CU Hunter CALLAN: I'll tell him. / A/B

265. 1 D CU Callan HUNTER: If you don't, I know who will. / A/B

CALLAN: Yes sir.

TAPE RUN (7)

CAM.1 TO POS.D - HUNTER'S OFF.
CAM.2 TO POS.C - ditto
CAM.3 TO POS.C - ditto

ON INSERT NEXT. NOT BEING RUN IN

ON TO SCENE 17, PAGE 61.

NEW SCENE

As directed

15A. ABBOTT'S CLUB. DAY 6.
THURSDAY, am.

ABBOTT: Well?

TINA: His name's Callan.

ABBOTT: Callan? What's his game.

TINA: He's a book-keeper and civil-servant.

ABBOTT: He's a what?

TINA: He works for Social Security, or something.

ABBOTT: You mean he chases people who haven't paid their contributions. What with that shooter? Where'd you learn all this?

TINA: Snooping around. The milkman. The neighbours. Shops.

ABBOTT: Very good. Is that all?

(contd.)

TINA: Seems to be.

NEW SCENE (contd.)

As directed

ABBOTT: Is he a batchelor? Does he live
on his own?

TINA: He seems to. There doesn't seem to be
a bird on the scene.

ABBOTT: He's human, isn't he?

TINA: Apparently he likes to keep himself
to himself.

ABBOTT: That's a good habit. We ought
to encourage it.

End of new scene

Continue with Scene 16.

OB INSERT - NOT BEING RUN IN TO STUDIO RECORDING

16. INT. GARAGE. DAY 6 THURSDAY AM

CALLAN: Don't you ever do that to me again.

LONELY: I couldn't help it, Mr Callan.

CALLAN: You can never help anything, can you?

LONELY: Honest. Honest!

CALLAN: You're a little creep mate, sometimes.

LONELY: Thanks very much.....

CALLAN: Getting up my nose!

LONELY: What about you?

CALLAN: What about me, Lonely?

LONELY: You go on enough about me doing a few jobs.....

CALLAN: I don't care what you do.....

LONELY: Anybody'd think I was a real villain, the way you talk.....

OB INSERT Contd.

On OB INSERT

CALLAN: Just don't drag me in.....

LONELY: And all the time you're running around with shooters. You're dangerous, you are.

CALLAN: I've just saved your bleedin' life.

LONELY: Well!

CALLAN: Right. Let's see this damage, then. If you'd stuck to your job, instead of.....

LONELY: Oh, give over, Mr Callan.....

CALLAN: Getting argumentative, aren't we?

LONELY: I never wanted the job, did I? You can keep it.

CALLAN: Listen.....

LONELY: I don't want to know, Mr Callan. I've had it.

OB INSERT Contd.

CALLAN: Lonely, shut up a minute.....

On OB INSERT

LONELY: No. I won't. I don't want to drive your lousy cab.

CALLAN: You'd better.

LONELY: And don't start threatening me again, Mr Callan. You're always doing that. I'm fed up with it. See.

THEN HE TURNS AND BEGINS TO WALK AWAY OUT OF THE GARAGE. CALLAN SHOUTS AT HIM.

CALLAN: Lonely! Lonely!

LONELY: If I'd never 'ad the cab this wouldn't 'ave 'appened.

CALLAN: If you'd never had the cab, mate, you'd be dead now.

ABBOTT'S CAR SWINGS INTO THE GARAGE, HEADLIGHTS BLAZING, STOPPING LONELY DEAD IN HIS TRACKS. SUNSHINE AND STEVE ARE OUT IN AN INSTANT; STEVE PINS LONELY'S ARM BEHIND HIS BACK, AND RAMS A CUN AT HIS HEAD.

CALLAN HAS DUCKED BEHIND THE CAB AS THE CAR SWEPT IN. HE IS SIZING UP THE SITUATION, HIS GUN AT THE READY.

OB INSERT Contd.

On OB INSERT

THE DRIVER GETS OUT AND TAKES OVER
GUARDING LONELY. ABBOTT REMAINS
IN THE FRONT SEAT OF THE CAR.

STEVE: Which one first, Mr. Abbott?

ABBOTT: Is the other one there?

STEVE: Is he? Now come on,
titch, is he here?

LONELY: I haven't seen him.

STEVE: Where is he?

HE THUMPS LONELY IN THE GUTS AND HE
SINKS TO THE GROUND. SUNSHINE PICKS
HIM UP AGAIN, LIKE A RAG DOLL.

ABBOTT: Take a look around.

SUNSHINE AND STEVE CROUCH AND MOVE DOWN
THE LINE OF CARS, PAST THE FRONT OF THE
CAR. CALLAN HAS DODGED BEHIND A
NEIGHBOURING CAR.

THEY MOVE TO A CORNER OFFICE AND POSITION
THEMSELVES, ONE ON EITHER SIDE OF THE DOOR.
ON A SIGNAL, THEY BLAST INTO THE OFFICE.

CALLAN, MEANTHILE, HAS CREEPT UP ON THE
DRIVER HOLDING LONELY. HE FELS HIM WITH
A SINGLE BLOW, AND HIS GUN SKITTERS ACROSS
THE GARAGE FLOOR.

OB INSERT Contd.

On OB INSERT

CALLAN: (TO LONELY) Get in that cab!

ABBOTT: Steve! In the cab. They're in the bloody cab!

STEVE AND SUNSHINE COME OUT OF THE OFFICE AND DUCK BEHIND A LORRY. CALLAN SIGHTS THEM ON HIS RIGHT. LONELY, TERRIFIED, CROUCHES IN THE BACK OF THE CAB BEHIND HIM.

CALLAN HEARS A NOISE: HIS ATTENTION DARTS TO HIS LEFT. ABBOTT IS OUT OF THE CAR, AND TRYING TO REACH THE DRIVER'S FALLER GUN. CALLAN FIRES A WARNING SHOT, AND ABBOTT SCAMPERS BACK TO HIS FRONT SEAT.

CALLAN'S EYELINE IS COMPLETELY SPLIT. SUNSHINE FIRES AT HIM. AS HE LOOKS RIGHT, ABBOTT MAKES ANOTHER DASH, RETRIEVES THE GUN, AND DODGES BEHIND HIS CAR. SUNSHINE FIRES AGAIN: CALLAN RETURNS THE FIRE AND SHOOTS HIM IN THE HAND.

ABBOTT TAKES AIM AT CALLAN. THERE IS A SHOT - AND ABBOTT FALLS. WE SEE MERES BEHIND HIM, HIS .38 STILL SMOKING.

A SURPRISED CALLAN TURNS TO SUNSHINE AND STEVE:

CALLAN: Right you two. Hands above your heads. Get in there.

HE LOOKS THEM IN OFFICE.

OB INSERT Contd.

On OB INSERT

MERES: Having trouble, David?

HE WALKS FORWARD. IN THE BACKGROUND
WE SEE ABBOTT SLOWLY LEVERING HIMSELF
UP ON THE WING OF A CAR.

CALLAN TURNS TO MERES - AND FIRES
INSTANTLY.

MERES TURNS ROUND, AND LOOKS AT
ABBOTT, FINALLY EXPIRING.

MERES: Thanks.

CALLAN: It's mutual. Lonely, start
the cab. We're getting out. Move.

MERES: And then?

CALLAN: Somebody is going to call
the law. Anonymously.

END OF OB INSERT FOUR

THEY ALL LEAVE!

NEW SCENE

As directed

16A. HUNTER'S OFFICE. DAY 7.
FRIDAY. am.

HUNTER: (ON PHONE) So much for Griffiths then. Absolutely nothing? Ah, well. I'm very grateful anyway. I know we can always rely on you people at the airport. Oh, by the way, I've got two of my men there - they've probably made contact with you They haven't? Are you sure? Yes, Callan and Meres. I sent them along just in case. There's no sign of anybody. You're sure. Right. Thank you.

HE PUTS THE 'PHONE DOWN, FROWNING. THERE IS A KNOCK AT THE DOOR.

CALLAN AND MERES ENTER.

On TAPE RUN

BOOKS
A 5
B 4
C 4

266. 1 D Meres and Callan 17. INT. HUNTER'S OFFICE. DAY 7.
enter FRIDAY, am.

ZOOM TRACK as they
come forward

HUNTER: Well?

CALLAN: My fault, sir. I

HUNTER: You what?

267. 3 C Meres: It wasn't Callan's fault,
MCU Hunter sir. /

268. 1 D HUNTER: What the devil are you two?
2-s Meres/Callan A/B

CALLAN: I couldn't get to Luton,
because I got held up.

HUNTER: Traffic jam?

269. 3 C CALLAN: No. Sir.
MCU Hunter A/B

270. 1 D HUNTER: "You in this, Meres?"
2-s A/B

MERES: Traffic was bad. Actually,
sir, it was my car We broke
down.

271. 3 C MS Hunter

On 271. on 3

BOOKS
A 5
B 4
C 4

272. 1 D HUNTER: I shall want a full report.
2-s Meres/Callan A/B First thing tomorrow.

CALLAN: Sir.

273. 3 C MERES: Yes, sir.
CU Hunter

274. 1 D (reaction) HUNTER: I'm glad the devil still
CU Meres looks after his own.

275. 2 C (reaction)
CU Callan

276. 3 C
MS Hunter

PAN Hunter LEFT
as he comes from
behind desk into
TIGHT 2-S with
Callan

HUNTER: (contd.) The Luton job was a
waste of time, anyway. Griffiths is
clear. More than I can say about the
pair of you. Since when has it been
your job to clean up the underworld,
Callan?

CALLAN: Oh, that.

/CAM.2 TO
HUNTER'S OUTER
OFFICE

HUNTER: Yes. That.

CALLAN: Well, you did tell me to sort
it out, sir.

HUNTER: What I did not tell you was
to take the law into your own hands,
like a couple of gangsters.

Coming to 1.

On 276. on 3

BOOMS
A 5
B 4
C 4

CALLAN: Isn't that what we do
the whole time, sir?

HUNTER: Our work, Callan, is essential
to the safety of the country.

CALLAN: Of course, sir.

HUNTER: We are not hired thugs.

CALLAN: No, sir. Civil servants.

277. 1 D (as Hunter
breaks)
MWS

HUNTER: It's lucky for you that the
police assume that what happened was
simply gangland revenge.

MERES: Oh, is that what they assume,
sir?

HUNTER: I understand they are now
satisfied Abbott's death is tit for
tat for the killing of Ted Dollar.

278. 3 C
CU Hunter

CALLAN: I am sure it is, sir.

279. 1 D
Tight 2-a Meres/
Callan, as they
exit

HUNTER: Do shut up, Callan, and
get out.

CALLAN: Sir.

On 285. on 1

ROCKY
A 3
B 1
C 2

286. 2 B (reaction)
CU Callan A/B

287. 1 C
MS Lonely

PAN him LEFT to
RIGHT as he comes
out of kitchen
and goes u.s. to
chair and plumps
cushion

288. 2 B (reaction)
CU Callan A/B

289. 3 F
MS Lonely

As he comes into
frame left and
crosses to Cam.R.
of Callan

LONELY: That's all cleared up,
then, Mr. Callan.

CALLAN: You'd better find yourself
another garage.

LONELY: Yeh, they can't get us now,
can they?

CALLAN: They might have friends.

LONELY: They wouldn't do nothin'.
Not wiv Abbott a gonner!

CALLAN: Don't settle in. I'm having
a kip.

Coming to 3.

On 289. on 3

ROOMS
A 3
B 1
C 2

LONELY: Oh, yeh! Sorry.

Sorry, Mr. Callan. Any'ow, I thought
we saw 'em off all right, last night.

CALLAN: Shove off, will you.

LONELY: Yeh! Yeh. Yeh.

Night then.

290. 3 B
CU Lonely

Mr. Callan?

You and me. We make a good team,
don't we?

291. 1 C (reaction)
BCU Callan

292. 3 B
CU Lonely A/B

293. 1 C
BCU Callan A/B

294. 3 B
CU Lonely A/B

HOLD FRAME STATIC
as Lonely exits

295. 1 C (reaction)
BCU Callan A/B

296. 4
Floor Caption
Brick wall

GRAVE
Theme
music

(post-dub)

but play
for
cutting
on VTR

SUPER SCANNER CAPTIONS

1. Callan
EDWARD WOODWARD

2. Lonely
RUSSELL HUNTER

3. Hunter
WILLIAM SQUIRE

On 296. on

SUPER SCANNER CAPTIONS (contd.)		GRAMS
4.	Meres ANTHONY VALENTINE	Theme music
		*
5.	Abbott WILLIAM MARLOW	*
	Steve PAUL ANGELIS	*
6.	Sunshine MICHAEL DEACON	*
	Tina CLEO SYLVESTRE	*
	Albert RON PEMBER	*
		*
7.	Det. Sergeant FRANK CODA	*
	Det. Constable FRANK JARVIS	*
	Driver PETER HUTCHINS	*
		*
8.	Fred ROBERT GRANGE	*
	Harold JOHN LEVENE	*
	Dollar VAL MUSETTI	*
9.	Callan created by JAMES MITCHELL	*
		*
10.	Story Editor GEORGE MARKSTEIN	*
		*
11.	Designed by PETER LE PAGE	*

On 296. on

SUPER SCANNER CAPTIONS (contd.)

	GRAMS
	Theme music
12. Produced by REGINALD COLLIN	*
13. Directed by JIM GODDARD	*
	*

SLIDE

THAMES symbol

Hold for .10"

Fade Sound